CINEMATHEQUE

san francisco

WINTER 1990

The Man With a Movie Camera **VERTOV** *dec 2*

san francisco CINEMATHEQUE

FILMS AT 5:

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You Talk, I Buy **SAKS** *nov 10*

Sundays at 5pm SFAI

nov 11

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nov 18

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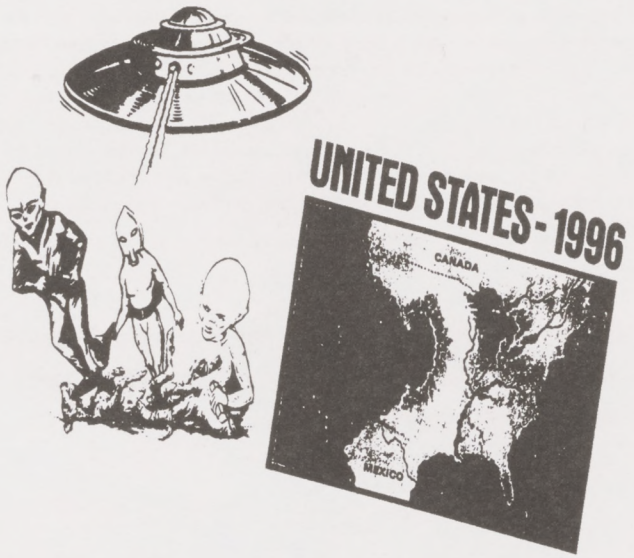

Tribulation 99 BALDWIN *nov 15*

THE *S.F. CINEMATHEQUE*, A PROJECT OF THE FOUNDATION FOR ART IN CINEMA, IS SUPPORTED IN PART WITH FUNDS FROM THE NATIONAL ENDOWMENT FOR THE ARTS, THE CALIFORNIA ARTS COUNCIL, NORTHERN CALIFORNIA GRANTMAKERS' ARTS RECOVERY FUND, SAN FRANCISCO'S GRANTS FOR THE ARTS, THE SAN FRANCISCO FOUNDATION, THE FLEISHHACKER FOUNDATION, THE WILLIAM & FLORA HEWLETT FOUNDATION, THE JOHN D. & CATHERINE T. MACARTHUR FOUNDATION, THE GENEROUS CONTRIBUTIONS OF THE *FRIENDS OF THE CINEMATHEQUE* AND THE COOPERATION OF THE SAN FRANCISCO ART INSTITUTE AND THE EYE GALLERY.

design: F. HASEGAWA

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Tribulation 99 BALDWIN *nov 15*

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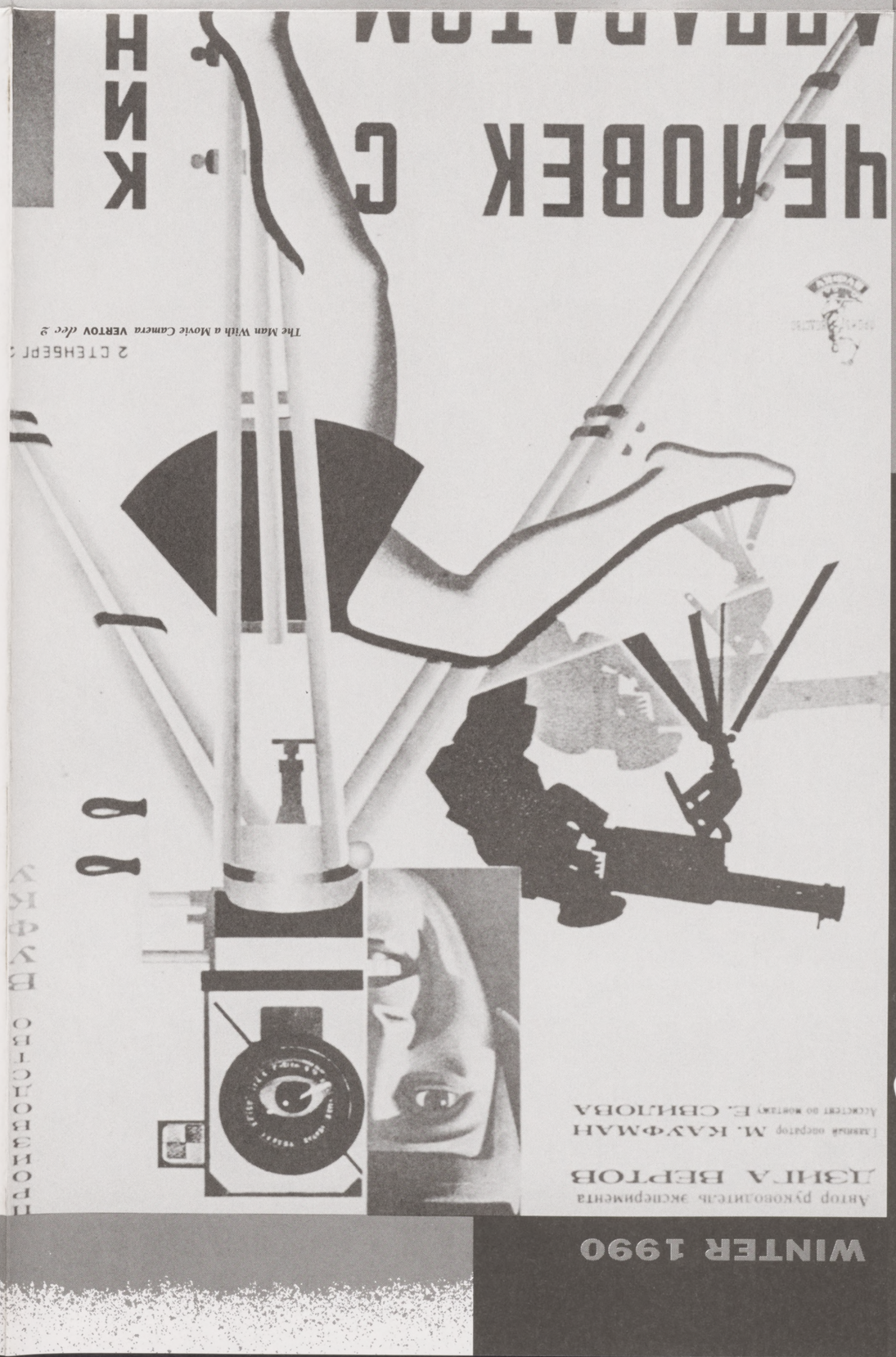
WINTER 1990
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ДЗИГА ВЕРТОВ
Автор русского экспериментального кино Е. СВИЛОВА
The Man With a Movie Camera VERTOV *dec 2*

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WINTER 1990

THURSDAYS + SUNDAYS SFAI 800 CHESTNUT STREET SF
SATURDAYS EYE GALLERY 1151 MISSION STREET SF

EYE — *nov 10 Saturday*

LIVING IN THE AMERICAN DREAM

Films & tapes by Lewis Klahr, Tom Rhoads, and Eric Saks

A program of hallucinatory reveries drawn from familiar material of everyday American life, reconsidered in an absurd and fantastical light. Lewis Klahr's latest installments from *Tales of the Forgotten Future (Five O'Clock World: The Organ Minder's Gronkey; Hi-Fi Cadets;* and *Verdant Sonar)* further expand his landscape of recombined images and objects, moving at the edges of narrative with dream-like unpredictability; Eric Saks' two videotapes made with the Fisher-Price toy camcorder, *Don From Lakewood* (co-made with Pat Tierney) and *You Talk, I Buy,* filter otherwise mundane social exchanges through a variety of low-budget effects into maddening and hilarious psychodramas; and Tom Rhoads' *Mr. Wonderful* offers an obsessive and unsettling journey through childhood kitsch. (Total: 70 min.)

FILMS AT 5 – Sunday, Nov 11th 5pm – SFAI
Framing Cinema: A Re-presentation *(see reverse)*
LUMIERE • BRAKHAGE • KREN • JACOBS • MENKEN • MEKAS • HUTTON

SFAI — *nov 11 Sunday*

TOO EARLY, TOO LATE

BY
JEAN-MARIE STRAUB + DANIELE HUILLET

In nearly 30 years of working together, Jean-Marie Straub and Danièle Huillet have produced an uncompromising body of films too often neglected. In *Too Early, Too Late* (1981, 100 min.), Straub/Huillet use seemingly simple means to create a portrait of revolutionary struggle. Combining spoken historical texts and documentary-like views of Parisian and Egyptian landscapes, Straub/Huillet explore notions of real time, physical space and character to make "a film of endless activity supported by a sustained distance, a complete absence of characters and a continual human presence." (Jonathan Rosenbaum)

SFAI — *nov 15 Thursday*

JOURNEYS TO MISREPRESENTATION

Featuring Craig Baldwin's Tribulation 99
FILMMAKER IN PERSON
CRAIG BALDWIN

San Francisco filmmaker *(RocketKitKongoKit, Wild Gunman)* and Other Cinema mogul Craig Baldwin will present his new *Tribulation 99: Alien Anomalies Under America* (1990, 48 min.), "a pseudo pseudo-documentary obsessively organized into 99 paranoid rants, parlaying every imaginable scrap of found-footage, re-filmed TV, and industrial sound into a 'recon-structed' eschatological history of post-War intervention in Latin America by alien invaders." (C.B.) Baldwin will also show selections from several of the films he dissected and reconstituted in *Tribulation 99* , including *Journey to Bananaland*, a campy 1950 technicolor industrial by United Fruit; *Attack on the Americas*, a vitriolic foaming-at-the-mouth blast against Nicaragua from the age of High-Reaganism; *The Mysterians*, a '60s Japanese sci-fi spectacular by Honda; and many others.

EYE — *nov 17 Saturday*

DISPUTED IDENTITIES

PROGRAM II
VIDEOMAKERS IN PERSON
PORTIA COBB • VALERIE SOE

Tonight's second *Disputed Identities* program continues a survey of moving image works by British and American artists of color who challenge roles and identities assigned to them by the dominant culture. To quote British photographer David A. Bailey, "A constant repositioning of identities and agendas within a particular cultural terrain is needed...For we are no longer the simple-minded classifiable subjects people thought we were, but a multifaceted, complex set of human beings who will continue to work within complex forms." Curated and presented by videomaker Portia Cobb, titles include: *Coffee Coloured Children* by Ngozi A. Onwurah, *Dreaming Rivers* by Martina Attille, *Hairpiece: A Film for Nappy-Headed People* by Ayoka Chenzira, *New Year* by Valerie Soe, and *One Drop Rule* by Malaika Williams. Co-sponsored by San Francisco Camerawork.

Under the Sea **GLABICKI** *dec 16*

FILMS AT 5 – Sunday, Nov 18th 5pm – SFAI
Another View: Selected Works Re-Screened *(see reverse)*
POVEY • KUCHAR • BAIN • UPA ANIMATION • STARK • AVERY

SFAI — *nov 18 Sunday*

Charles Burnett's *KILLER OF SHEEP*

Cinematheque will take the release of Charles Burnett's acclaimed new film *To Sleep With Anger* as the occasion to re-screen his first feature film, *Killer of Sheep* (1976, 75 min.). One of the finest achievements of the recent independent feature movement, *Killer...* unflinchingly depicts the urban environment of the Watts ghetto in a narrative combining fictionalized characters with a portrayal of natural life in the inner city that is often astonishing in its authenticity. Brimming with vitality in both the life that it records as well as its sensitivity to the sounds and images of the Watts landscape, *Killer...* is a one-of-a-kind film which is also a unique cultural document. Also, Burnett's short *Horse.*

EYE — *nov 24 Saturday*

La dilectique peut-elle casser des briques?

A Situationist detournment
BY
RENE VIENET + GERARD COHEN (?)

Filmmaker and writer Keith Sanborn has championed the work of the Situationists for years, recently curating a film series for Exit Art in New York City. Tonight we will show *La dilectique peut-elle casser des briques* (1973, b&w, video, 90 min.) which he has translated and made available in a sub-titled.version "An extra-ordinary example of Situationist film practice by René Viénet and many others. It started as Doo Kwang Gee's *The Crush*, a better than average Hong Kong Kung-Fu movie. By means of strategic voice-overs and a complete re-dubbing of the original Chinese dialogue with a French dialogue track of radical and uncompromising critique, it became what it declares itself to be, 'the first entirely detourned film in the history of cinema'." (K.S.)

SFAI — *Special time:* 7:30pm. — *nov 25 Sunday*

HAUNTED MEMORIES: RARE FILMS BY SIRK & ULMER

Sirk's There's Always Tomorrow *& Ulmer's* Strange Illusion

Post-war Hollywood produced a stream of melodramas which called into question traditional American values and family life. In these low-budget films by two German expatriot masters of visual narrative, a forbidding presence beneath the surface of life's ordinary details invades the placid world of small-town inhabitants. Douglas Sirk's *There's Always Tomorrow* (1955) features Barbara Stanwyck and Fred MacMurray in a darkly understated story of a small-businessman and his domestic world of routine and ennui. Subtly detailed with expressive camerawork and lighting, it is one of the finest examples of the director's mature American style. *Strange Illusion* (1945) is Edgar Ulmer's expressionistic tour-de-force, a re-telling of *Hamlet* replete with sensational dream-sequences and a brooding, roving camera. (Total: 165 min.)

SFAI — *nov 29 Thursday*

SCENES FROM THE LIFE OF ANDY WARHOL

BY
JONAS MEKAS

A program of "Warholiana," highlighted by Jonas Mekas' latest Diary film, *Scenes From the Life of Andy Warhol* (completed in June 1990; 35 min.). "The film is made up of my film diaries related to Andy Warhol from the years 1965/1982. Locations are New York and Montauk: The Factory, House of George Maciunas, Village Gate, Warhol estate, etc. The 'cast' includes Lou Reed, Nico, Edie Sedgwick, Gerard Malanga, Warhol, Allen Ginsberg, Ed Sanders, Barbara Rubin, Tuli Kupferberg, John Lennon, Yoko Ono, Henry Geldzahler, and many others. Music by the Velvet Underground."(J.M.) Also: *Taylor Mead Dances* (1963) by Paul Morrissey, *Warhol's E.P.I.* (1968?) by Ronald Nameth and *"Super-Artist" Andy Warhol* (1967) by Bruce Torbet. (Total time: 91 min.)

EYE — *dec 1 Saturday*

TAKEDERA MON AMOUR: A Video Diary

FILM/VIDEOMAKER IN PERSON
KIDLAT TAHIMIK

"One day you will understand the quiet strength of the bamboo." (The Perfumed Nightmare). Filipino Kidlat Tahimik is an internationally celebrated independent filmmaker *(The Perfumed Nightmare, Turumba,* etc.) whose work is being given a retrospective at the York Theater in early December. Tonight we present the Bay Area premiere of his first videotape, *Takedera mon Amour: Diary of A Bamboo Connection* (1990, 55 min.), a whimsical and lovingly crafted memoir recorded during an eight year period of involvement with Japanese culture. Focusing on the many ways bamboo is essential to the core of Japanese life, Tahimik creates a lyrical valentine to his sister Asian culture. Also: Tahimik's installation *How The West Was Won,* "a comment on the colonization of the mind by the idiot box, the Trojan Horse left behind." (K.T.)

In support of DAY WITHOUT ART, a national day of action and mourning in response to the AIDS crisis, Cinematheque will donate all proceeds from tonight's show to San Francisco AIDS groups.

FILMS AT 5 – Sunday, Dec 2nd 5pm – SFAI
Framing Cinema: A Re-presentation *(see reverse)*
PORTER • ANGER • BAILLIE • BENNING • GEHR • KUCHAR

SFAI — *dec 2 Sunday*

The Mechanized Eye: *THE MAN WITH A MOVIE CAMERA*

BY
DZIGA VERTOV

The Man With a Movie Camera (1929, 90 min.), Dziga Vertov's last silent film, is a remarkable fusion of social-realist documentary and Soviet formalism. Vertov, through aggressive montage, draws parallels between each individual Soviet's labor while centering his "kino-eye" on the labor of filmmaking itself, thus fulfilling Lenin's dictum about film being "the most important art." Preceded by *The Camera Goes Along!* (1936, 12 min.), a short produced by the Nazis' Ministry of Propaganda to explain to German audiences how a newsreel is made.

SFAI — *dec 6 Thursday*

DANIEL BARNETT'S *ENDLESS*

FILMMAKER DANIEL BARNETT IN PERSON

"Music, the mother of meaning."(D.B.) Daniel Barnett returns to the Cinematheque with the world premiere of his first completed film since 1983, *Endless* (1990, 45 min., b&w, silent at 18 f.p.s.). Barnett is one of independent cinema's true originals, whose more than twenty films produced between the 1960s and early 1980s (*The Steel Chick'n, White Heart, The Chinese Typewriter,* etc.) blended a visceral use of sounds and images with a tenacious inquisitiveness into film form and film language. *Endless* is the third in a trilogy of richly visual and concentrated films begun more than a decade ago (with *Dead End, Dead End* and *Untoward Ends,* all three of which will be shown in a future Cinematheque screening). Also: Barnett's *The Ogre* (1970, 10 min.) and *Popular Songs* (1977, 20 min.).

EYE — *dec 8 Saturday*

37°49'N/122°22'W: New Bay Area Work

This is the second program of a series established to create a context for an ongoing examination of Bay Area media art. Tonight's films and videotapes represent the range of approaches and concerns currently being explored. Program includes a 15 minute excerpt from *Madeleine's Variety Television* (1990) produced by Madeleine Altmann; *Flipper* (1990) by Leslie Singer; *Parenthetical Trap* (1990) by Emily Cronbach & Elizabeth Day; *Who Are You ?: an Oakland Story* (1990) by Portia Cobb; *El Balance* (1990) by Dinorah de Jesús Rodriguez; *Marecage* (1990) by Rupert Jenkins; and *Protective Coloration* (1990) by Scott Stark. Submissions for future programs are welcome.

FILMS AT 5 – Sunday, Dec 9th 5pm – SFAI
Framing Cinema: A Re-presentation *(see reverse)*
MELIES • FISCHINGER • RICHTER • KREN • NELSON • FRAMPTON

SFAI — *dec 9 Sunday*

PURITY OF EXPRESSION

MUSIC is considered to be the purest form of human expression and communication, virtually a universal language. *Right On: Poetry on Film* (1971), directed by Herbert Danska and produced by Woodie King, features The Last Poets, three young black men (Gylan Kain, David Nelson and Felipe Luciano) who drew on the vernacular of the working class, employing "street" language of the time to alert their community to the dangers of racism and extol the diversity of black life in America. *A Conversation With Nedra* (1988), by Jerome Thomas, provides an intimate conversation with jazz musician Nedra Wheeler as she elaborates on the origins of jazz, the importance of family and community life. Program by Toney Merritt.

SFAI — *dec 13 Thursday*

SYSTEMS OF AUTHORITY, METHODS OF REPRESSION

Also: Leslie Thornton's Adynata
FILMMAKER IN PERSON
LINDA TADIC

Cinematheque welcomes Linda Tadic with the Bay Area premiere of her new film, *Systems of Authority, Methods of Repression* (1990, 40 min.). Using her own traumatizing experiences with child abuse, Tadic constructs a complex cinematic critique on abuses of power and authoritarian systems in our lives. Combining documentary, fictional narrative, and constructed images, *Systems...* "is a courageous work which, in addition to criticizing the power status quo, offers ample evidence of individual and collective will to change." (Albert Kilchesty) Also: *Adynata* (1983, 30 min.) by Leslie Thornton, "a vulgar tour of the Other, in this case Imperial China?; Woman?; Madness?; Japan?; Murder?; Eroticism?" (L.T.)

EYE

Special day: Friday. Admission is free.

dec 14 Friday

OPEN SCREENING

Once again the Cinematheque puts out a call to film and videomakers to share completed or in-progress works with our audience. Highlights from the season's three Open Screenings will be selected for a regularly scheduled program to be shown in late May. Films and tapes in all formats are welcome, but film/videomakers are requested to come early as work will be shown on a first-come basis. Organized by Lissa Gibbs.

EYE — *dec 15 Saturday*

LYNN HERSHMAN: RECENT VIDEO WORKS

Desire Incorporated (1990) and Shadow's Song *(1990)*
VIDEOMAKER LYNN HERSHMAN IN PERSON

Lynn Hershman's *Desire Incorporated* and *Shadow's Song* offer sharply contrasting explorations into the video essay as personal experience, each marked by Hershman's unyielding intent to directly confront and implicate the viewer. *Desire Incorporated* (30 min.) is a startling exposé of sexual expectations in which anonymous telephone callers are asked to respond to an intentionally provocative tv solicitation. *Shadow's Song* (32 min.), the fourth part of Hershman's *Electronic Diary,* begins as an intimate blow-by-blow account of the artist's bout with brain cancer, but becomes a heartening meditation on life and death.

FILMS AT 5 – Sunday, Dec 16th 5pm – SFAI
Another View: Selected Works Re-Screened *(see reverse)*
MURRAY • MONTGOMERY • LEVINE • SNIDER • GRUNER

SFAI — *dec 16 Sunday*

INK, PIXEL, XEROX, CLAY: An Evening of Animated Films

Despite the success of the International Tournee and its spin-offs and imitators, a treasure chest of independent animation remains unseen. Tonight's program samples from this store: the S.F. premiere of Paul Glabicki's *Under the Sea* (1989), a tour de force inspired by travel and the observation of new places; Sally Cruikshank's *Face Like a Frog* (1987); *Suspicious Circumstances* (1985) by Portland color-xeroxer Jim Blashfield; *Fecundation* (1981) by Chicago filmmaker David Hauptschein; the surreal and lyrical *Agnes Escapes from the Nursing Home* (1988) by Eileen O'Meara; Stephen Kirklys' *Playing with Blocks* (1986); Chris Sullivan's *Master of Ceremonies* (1986); and John Adamczyk's cinematic whirl through fractal geometry, *Recurrents* (1988). Total: 82 minutes. Notes and Program by E.S. Theise.

ALL SHOWS 8PM • UNLESS OTHERWISE NOTED **ADMISSION • $5 GENERAL / $3 STUDENTS W/I.D., SENIORS, DISABLED.**

san francisco CINEMATHEQUE

WINTER 1990